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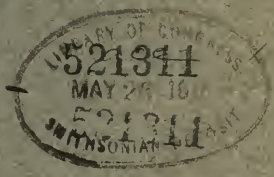

CHAPEL HILL
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Monograph

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VVINE, BEERE, AND ALE, TOGETHER BY THE EARES.

A Dialogue,

Written first in *Dutch* by *Gallobelgicus*, and faithfully translated out of the originall Copie, by *Mercurius Brittanicus*, for the benefite of his Nation.

HORAT. *Siccis omnia nam dura Deus proposuit.*

LONDON,
Printed by *A. M.* for *John Grove*, and are to bee sold at his Shop, at *Furnivals Inne* Gate in Holborne. 1629.

VOLUME XII JANUARY, 1915 NUMBER 1

STUDIES IN PHILOLOGY

A QUARTERLY JOURNAL PUBLISHED UNDER THE
DIRECTION OF THE

PHILOLOGICAL CLUB OF THE UNIVERSITY OF NORTH CAROLINA

Wine, Beere, Ale, and Tobacco

A SEVENTEENTH CENTURY INTERLUDE

EDITED WITH INTRODUCTION AND NOTES

By

JAMES HOLLY HANFORD, PH.D.

(Associate Professor of English in the University of North Carolina)

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PREFACE

The little interlude or debate here studied and reprinted has been passed over by students of the Elizabethan drama almost in silence. It has been thought of, apparently, as a mere dramatic oddity, filling no recognized niche in the structure of literary history. And yet the piece deserves to be remembered, if only as a curious specimen of the wit of other days. It has, moreover, a wealth of contemporary allusion of a peculiarly interesting kind, illustrating particularly the tavern manners of our ancestors and the lore and language of their drinking. The piece is full of the stock witticisms, the ephemeral turns of phrase which were the modern polite conversations of those days.[1]

And finally the dialogue is after all not quite *sui generis*, but possesses a hitherto unrecognized significance in its relation to the academic drama and especially to the minor entertainments in vogue at Cambridge University. Definite evidence that *Wine, Beere and Ale* was itself written for performance at Cambridge is lacking, though it is by no means improbable that such was the case. But its immediate literary connection with the little group of Cambridge plays among which I have placed it can hardly be questioned.

This connection is clearer in the first edition of the piece than in the second. I have chosen, however, to reprint the latter because of the interest of the added material. The differences, which are considerable, between the first and second editions are clearly indicated in the footnotes. The third edition differs from the second chiefly in matters of spelling and punctuation; variants of this sort, I have not thought it necessary to record. In a few cases where I have corrected obvious errors of typography in the edition of 1630, the changes have been duly noted at the bottom of the page. In collating the third edition I have made use of a copy in the possession of Mr. Alfred C. Potter of Cambridge, Massachusetts, who has very generously put his extensive collection of tobacco literature at my disposal.

[1] For example, Toast's riddling description of Nutmeg: "round and sound and all of a colour"; Wine's excellent proverb: "At Dancing and at Foot-ball, all fellowes"; and Ale's "Gentlemen are you so simple to fight for the wall. Why the wall's my Landlords," a joke as threadbare in its day, no doubt, as any of the stale witticisms of society recorded by Dean Swift.

INTRODUCTION

I. Editions and Reprints

"Wine, Beere, and Ale, Together by the Eares. A Dialogue, Written first in Dutch by Gallobelgicus, and faithfully translated out of the originall Copie, by Mercurius Brittanicus, for the benefite of his Nation. Horat. *Siccis omnia nam dura Deus proposuit.* London, Printed by A. M. for John Grove, and are to bee sold at his Shop, at Furnivals Inne Gate in Holborne. 1629." Such, in full, is the title page of the first edition of the dialogue reprinted in the following pages. The volume is extremely rare; indeed, I know of but a single copy, a small octavo in the British Museum, formerly in the possession of the Duke of Roxburghe.[1] It has never, to my knowledge, been reprinted.

A second edition, "much enlarged," appeared in 1630 with the title "Wine, Beere, Ale, and Tobacco Contending for Superiority," and it is upon this that the present text is based. The revision consisted in the addition of the sprightly rôle of Tobacco and in two considerable excisions from the earlier text. Of this second edition copies are to be found in the British Museum, in the Bodleian, and in private hands. It was reprinted substantially without change for the same bookseller in 1658, adorned with a wood cut representing a tavern scene.

A reprint of the second edition was published in 1854 by J. O. Halliwell in his *Literature of the Sixteenth and Seventeenth Centuries*, without collation of the first or third editions or other critical apparatus.[2] Halliwell's volume was of limited circulation and is now very rare. The dialogue may, therefore, fairly be called inaccessible to the modern reader.[3]

[1] The Roxburghe arms are stamped on the fly leaf, and the book is listed in the sale catalogue of the library of John, third duke, arranged by G. and W. Nichol, London, 1812. The passages in the text of the first edition which were omitted in the edition of 1630, are carefully indicated in this copy in ink, presumably for the direction of the printer in setting the second edition. It is clear from the typographical similarities of the two that the compositor had the printed text before him.

[2] Halliwell makes no mention of the first edition. He remarks that he has heard of the existence of an earlier reprint but has been unable to find any trace of it. Possibly the edition of 1658 was the one referred to.

[3] *Wine, Beere, and Ale* is entered as a ballad, in a list with others, to Francis Coules, Jan. 24, 1630. *Stationers' Register*, ed. Arber, IV, 236. This can hardly refer to the second edition of our dialogue, which bore a different title. The entry may record the transfer of publishers' rights in the first edition or, what is more likely, the publication or transfer of a ballad using the same material.

II. Date and Authorship

The ascription of *Wine, Beere, and Ale*, on the title page of the first edition, to Gallobelgicus and Mercurius Brittanicus conveys no trustworthy information regarding either its authorship or its source. The names are obviously mere humorous adaptations of the pseudonyms used by the publishers of two contemporary news books; *Mercurius Brittanicus* being the first English newspaper, started by Thomas Archer in 1625, and *Mercurius Gallobelgicus*, a Latin review of continental affairs, which had been issued at half yearly intervals from Cologne since 1594 and which circulated widely in England as well as abroad. That the play is no translation from the Dutch but an original product of English wit is clear enough from the text itself, with its abundance of purely English allusions and its incessant rattle of English puns.[4]

But while these names afford no clew to the authorship of the play, they are of some slight assistance in determining its date. The first number of *Mercurius Brittanicus* was issued February 23, 1624-25; the last extant number is dated February 8, 1625-26, but the periodical probably continued to run until the end of the year. The title page of *Wine, Beere, and Ale* must, therefore, have been composed not earlier than 1625, for, although the pseudonym *Mercurius Brittanicus* had been used as early as 1605 by Joseph Hall in his *Mundus Alter et Idem*, the association of the name in the present instance with *Gallobelgicus* makes it apparent that Archer's corranto is here alluded to. Unfortunately, this establishes no date for the dialogue itself, since the title page may well have been written when the play was prepared for publication, in or before the year 1629. In the second edition the pseudonyms were dropped.[5]

A date not earlier than 1615 is established by the fact that *Worke for Cullers* and *Exchange Ware at Second Hand*, which, as I have

[4] The character of Sugar as an attendant on Wine would have had no point outside of England. See note to line 5. John Taylor's *Drinke and Welcome*, which has some affinities with the present dialogue, likewise alleges the authority of a Dutch original. (London 1637; reprinted Ashbee, *Occasional Facsimile Reprints*, no. 17.) Dutch, in the latter instance at least, means German, and it is doubtless the German fondness for the malt liquors that accounts in both cases for the ascription. Dr. Harold De Wolf Fuller, who has been so kind as to look up the matter, informs me that he has been unable to find any evidence for a Dutch original of *Wine, Beere, and Ale*.

[5] See J. B. Williams, *A History of English Journalism to the Founding of the Gazette*. 1908, p. 26.

shown below,[6] served as models for *Wine, Beere, and Ale*, were published and probably acted in that year.

Internal evidence would point to the years 1624-1626. There are clear allusions to the statute against drunkenness, first passed in 1603. This act was made perpetual in 1623-4 and enlarged shortly after the accession of Charles in 1625.[7] The allusions may well have been prompted by one or the other of these confirmations of the law.

A reference to the rise in the price of wines would also, apparently, fit this date.[8] According to the tables of Rogers, the price of claret and sack, after remaining fairly stationary for several years, rose from 2s and 3s 4d in the preceding year to 2s 4d and 3s 8d the gallon in 1621-2, went down again in 1623-4, and rose permanently in 1624-5. A still further increase in the price of sack and a marked advance for the sweet wines is recorded for 1627-29.

Finally, the deliberate and uncalled for vilification of tobacco in the first edition[9] suggests that the dialogue was probably composed while James I's well-known aversion to the herb was still in the ascendant. The prejudice of the reigning monarch had been similarly flattered by Daniel in *The Queen's Arcadia*[10] (1605) and by Jonson in the *Masque of the Metamorphosed Gipsies*[11] (1621). The king is said to have been deeply interested in the tobacco disputations which took place at Oxford on the occasion of the same royal visit which saw the performance of Daniel's masque. If *Wine, Beere, and Ale*, in its earlier form, was prepared as an interlude for the entertainment of the king, whether at Cambridge[12] or elsewhere, the tobacco passage would be sufficiently explained. In the second edition the author or reviser appears to have no scruple about giving the tobacco devil his due. The intruder is, to be sure, violently disgusting to the other characters

[6] Pp. 14 ff.

[7] See note to lines 472 and 325. We may infer from the latter reference that the statute or its enforcement was of recent date.

[8] See note to line 121.

[9] See p. 25 ff. of text. Observe that Wine's defence of the weed is purely satirical: "Why, when a man hath not the wit wherewith to deliver his meaning in good words, this being taken dus presently help him to spit it out gentleman-like." Note also that Sugar has the last word.

[10] *Works*. ed. Grosart, vol. II, p. 253 (lines 1110 ff.).

[11] *Works*, ed. Cunningham, vol. VII, p. 394. The verses about tobacco do not occur in the manuscript but are found in the earliest editions.

[12] Perhaps for his last visit, in 1625, as I have suggested below, p. 19.

and his manners are unquestionably bad. But he speaks effectively in his own behalf and succeeds at length in winning recognition. In one passage in the second edition the reviser seems to be making fun of the late poet-prince and pretty clearly alludes to the passing away of the royal ban on smoking.[13]

III. History of the Material

The general theme of the present dialogue—a contention between personified beverages—is a very old one in the literature of Europe. The tradition reaches back at least as far as the Goliardic poetry of the twelfth century. In the middle ages, however, the dispute usually involved a comparison not of related liquors, as here, but of the antagonistic and opposite beverages of wine and water. The contest between these two irreconcilable enemies was waged in a hundred forms in practically all the languages of western Europe, and it has continued in French and German popular tradition to the present day.[14] An English nursery rhyme from Devonshire, adapted from a German folksong, is clearly the descendant of the mediæval disputation, but this, so far as I know, is the only appearance of the wine and water material on English soil, though, of course, English versions, particularly in ballad form, may have existed.

Wine, Beere, and Ale bears little specific relation to the typical debate of wine and water; the arguments and motives which it has in common with the continental versions are only such as would be likely to develop independently, given the subject of a contention among drinks. Still, considering the fact that both Wine and Water appear as persons in the contention, it seems reasonable to count our play as belonging to the common European tradition.

The existence of certain variations in the material which more or less closely approximate those of our debate makes this connection more apparent. There are, for example, a number of poems in which not Wine and Water but the different wines contend. And in one instance,[15] after the controversy of the wines, Water appears in order

[13] Lines 633 ff: "I am in fauour, and am growne to be the delight of poets and princes." etc.

[14] See Hanford, "The Mediæval Debate between Wine and Water" in *Publications of the Modern Language Association of America*, XVIII, 3, (1913).

[15] *La Disputoison du Vin et de l'Iaue*, Jubinal, *Nouveau recueil*, II. 293; Wright, *Latin Poems attributed to Walter Mapes*. 299 ff.

to plead his cause against them all. The matter is referred to Cupid as a connoisseur, who makes peace by declaring that each Wine has its particular use and virtue but that Water, as a common necessity, deserves to be held in highest honor. With this decision may be compared the verdict of Parson Water in the present dialogue, allowing to each of the liquors its "singularitie."

In a few mediæval debates Wine contends with other beverages. And finally there are two Latin pieces, representatives perhaps of a much older tradition,[16] in which Wine and Beer, the main antagonists in *Wine, Beere, and Ale*, though they do not contend in person, are contrasted much after the fashion of a debate. In the first of these, a Goliardic *Altercatio vini et cervisiae*[17] of the twelfth century, the writer, after bespeaking our attention to the *iurgia* of beer and wine, presents the causes of the two liquors in turn, closing with an emphatic pronouncement against the "daughter of straw" and in favor of the nobler liquor. The second Latin poem or pair of poems in which a comparison of wine and beer constitutes the theme is a *Versus in commendatione vini* attached to a *Responsio ad quemdam contra cervisiam*,[18] both ascribed to Peter of Blois (died c. 1200). In the first the poet lauds wine by contrast with beer, describing in detail the effects of each; the *Responsio* is evidently a reply to some poem which turned the tables on Peter's *Versus* by praising beer at the expense of wine. The points made in the comparison are, naturally and inevitably, much the same as those in the *Altercatio*, described above, and in *Wine, Beere, and Ale*.

Coming to English literature contemporary with our dialogue of *Wine, Beere, and Ale*, we shall find comparison of wine and the malt

[16] A Greek epigram by the Emperor Julian contrasts Celtic beer with wine. (*Works*, Ed. Hertlein, p. 611). The former beverage is declared to have no title to the name of Bacchus. "Beer has the odor of a goat while wine has that of nectar. The Gauls made beer in default of grapes. It is the son of Ceres not of Dionysus." The traditional prejudice against beer appears again in the Latin epigram of Henri d' Avranches, quoted below, note to line 291, and in Henri d' Andeli's *Bataille des Vins*, where a priest excommunicates beer from the fellowship of the wines.

> "S'escommenia la cervoise
> Qui estoit fete dela Oise,
> En Flanders et en Engleterre.
> (*Oeuvres de Henri d' Andeli*, ed. Heron, p. 29.)

[17] Reprinted by Bömer in *Haupt's Zeitschrift*, 49 (1907-8), 161.

[18] Migne, *Patrologia Latina*, 207, col. 1155.

liquors not uncommon. Thus in the ballad "Sack for my Money,"[19] of the time of James I, the rivalry of wine and beer is implied throughout.

> "We'l sing and laugh, and stoutly quaff.
> And quite renounce the Alehouse;
> For Ale and Beer are both now dear,
> The price is rais'd in either."

The excellency of wine over ale and beer is also maintained by Henry Lawes in a later lyric,[20] and by Thomas Randolph in *Aristippus*. Nor were the humbler liquors quite without their champions. John Taylor, the Water Poet, thus deplores the present neglect of their homelier virtues:

> "Bacchus is ador'd and deified
> And we Hispanialized and Frenchifide,
> Whil'st Noble Native Ale and Beere's hard fate
> Are like old Almanacks, quite out of date."[21]

And Joseph Beaumont makes ale speak in its own defense in his poem entitled "An Answer of Ale to the Challenge of Sack."[22] Water also enters into the controversy in Taylor's *Drinke and Welcome*, where it is exalted above ale, wine, and beer, though each of these liquors is elaborately praised each for its special excellence. Beer, because of its supposedly exotic character, suffers by contrast with ale at the hands of Randolph (if the piece be his) in a ballad entitled "The High and Mighty Commendation of a Pot of Good Ale."[23]

> "Beer is a stranger, a Dutch upstart, come,
> Whose credit with us sometimes is but small;
> But in records of the Empire of Rome,
> The old Catholic drink is a pot of good ale."

With the exception of *Aristippus*, which has a special relation to our dialogue and is to be considered later, none of these pieces is, strictly speaking, in debate form. They afford the material, however, and

[19] Collier, *Roxburghe Ballads*, 177; *Roxburghe Ballads*, ed. Ebsworth, VI, 319.

[20] Sandys, *Festive Songs* (Percy Society), xlii. Cf. also xliv.

[21] Quoted by Bickerdyke, *Curiosities of Ale and Beer*, p. 7.

[22] Bickerdyke, p. 8.

[23] *Works*, ed. Hazlitt, II. 662.

show a tendency to personify the rival liquors. It is not surprising, therefore, that the question of the relative merits of the beverages should, under the influence of other debates, have flowered into a dramatized dispute.[24]

The tobacco episode, added in the second edition, has behind it a fiercer and more novel controversy. Ever since the introduction of the herb into Europe its merits and demerits had been hotly canvassed by a hundred pens. Learned physicians wrote disquisitions on its medicinal value. Monarchs lost their dignity while inveighing against its vileness. The history of this quarrel is too extensive and too familiar to be recorded here.[25] There are, however, a number of individual tobacco documents which deserve special consideration because of their approximation in one way or another to the present debate.

Tobacco not infrequently appears in seventeenth century literature *in propria persona*. Thus in *Lingua*, Tobacco makes an elaborate speech in praise of his own virtues. The herb is constantly associated with alcoholic liquors in the literature of the time, as it was, of course, in life, and this association was emphasized by the common use of the term "drink" as applied to the taking of tobacco. Ale and tobacco are praised together in Ravenscroft's *Brief Discourse of Music* (1614). Barnabe Riche, in his *Honestie of this Age*, notes that drinking and smoking almost invariably go together, "for it is a commodity that is now as vendible in every taverne, inne and ale-house, as eyther wine, ale, or beare."

It is natural enough, then, that tobacco, the "dry drink," should appear in literature as a rival of the standard beverages. A ballad in *Wit's Recreation* (1640), entitled "The Tryumph of Tobacco over Sack

[24] "A Dialogue between Claret and Darby Ale; A Poem considered in an accidental conversation between two gentlemen" was printed for E. Richardson in 1691. See Marchant, *In Praise of Ale*, London, 1888, p. 434, for a reprint.

[25] See Arber, *English Reprints, Works of James I*, 81 ff: *On the Introduction and Early Use of Tobacco In England.*

and Ale,"[26] may well be a recollection of the second form of our dialogue. An earlier and closer approach to the material and form of our debate is to be found in the antimasque of the *Masque of Flowers*,[27] performed at Gray's Inn, 1613-14. Here the liquors are represented by Silenus, who enters accompanied by a wine cooper, a vintner's boy, and a brewer; while the cause of tobacco is championed by Kawasha and his attendants—a skipper, a fencer, a pedler, and a barber. The two leaders jibe at each other and praise themselves in the usual debate manner.

Silenus: Kawasha comes in Majestie,
Was never such a God as he;
He is come from a farre countrey
To make our nose a chimney.

Kawasha: The wine takes the contrary way,
To get into the hood;
But good tobacco makes no stay
But seizeth where it should.

As in *Wine, Beere, Ale, and Tobacco*, the contestants at length conclude by making peace and joining in a dance.

A thorough canvass of seventeenth-century tobacco literature might yield other precedents for our debate; but for the direct suggestion of the rôle of Tobacco in the second edition of *Wine, Beere, and Ale*, we need go no further than the edition of 1629, where the qualities of the weed are made the subject of a discussion between Wine and Sugar.[28]

[26] "Nay, soft by your leaves,
Tobacco bereaves
You both of the garland: forbear it:
You are two to one,
Yet Tobacco alone
Is like both to win it and wear it
. . . . . .
For all their bravado
It is Trinidado,
That both their noses will wipe
Of the praises they desire,
Unless they conspire
To sing to the tune of his fife."

[27] Reprinted Nichols, *Progresses of James I*, II, 740-1 and H. A. Evans, *English Masques*, pp. 100 ff.

[28] See footnote on pp. 25 ff. of text.

IV. Relation of Wine, Beere, and Ale to Certain Cambridge Entertainments

Apart from its interest as an embodiment in English of the ancient strife of the liquors, *Wine, Beere, and Ale* possesses a hitherto unobserved significance, arising from its close connection with a little group of debate plays on similar subjects, all of which we know to have been written for performance at the University of Cambridge. This connection, which I have already barely indicated in a previous article, I wish now to consider in some detail.

1. *Lingua.* The earliest of the Cambridge debate plays in question is *Lingua or the Combat of the Tongue and the Five Senses for Superiority,* an elaborate drama composed by Thomas Tomkis of Trinity College, Cambridge, author of *Albumazar,*[29] and published in 1607. The precise date of the original production of this piece is uncertain, but there can be no doubt that it was written for academic performance in the early years of the century, and it is probable that it was revived at a somewhat later date.

There is a general resemblance in the theme and in the nature of the *dramatis personae* between this play and *Wine, Beere, and Ale. Lingua,* however, has an elaborate plot, while our piece is little more than a dialogue. The scene in *Lingua* is Microcosmus, the kingdom of man's mind and body. Lingua, who stands for the faculty of speech, stirs up a dissension among the five senses, by means of which she may prosecute her own claim to be enrolled among their number. To this end she allows them to find a robe and crown inscribed like Paris's apple of discord—"to the most worthy." The senses at once fall to quarrelling and prepare to do battle, Visus and Auditus on the one side, Tactus and Gustus on the other, with Olfactus standing neutral but ready to join the victor. The case is at length submitted to the arbitration of Communis Sensus, who, after the senses have appeared before him in a pageant illustrating the joys that each can give, decides in favor of Visus but consoles the others by awarding them various privileges. Lingua, unlike Tobacco under somewhat similar circumstances, is refused admission to the ranks of the senses,

[29] Tomkis's authorship, which had been conjectured by Fleay on the ground of similarity in style with *Albumazar*, is proved conclusively by the ascription of the play to Tomkis in a list of plays belonging to Sir John Harrington, published by Furnivall in *Notes and Queries,* Ser. 7, IX, 382-3.

except in the case of women, who shall hereafter be said to enjoy a sixth sense, that of speech.

This decision offers a special point of resemblance with *Wine, Beere, and Ale*, for, just as Communis Sensus defines the particular place and use of each of the senses, so Parson Water assigns to each of the liquors its "singularity," as ale for the country, beer for the city, wine for the court. Tobacco, an upstart intruder, demanding a place in the established triumvirate of drinks, plays, as I have suggested, a similar rôle to that of Lingua in her relation to the senses.[30] It is noteworthy, also, that Bacchus and Small Beer appear in the train of Gustus, while Tobacco, as Olfactus's chief witness, extols his own virtues with as little modesty as his namesake in our play.

2. *Worke for Cutlers, or a Merry Dialogue betweene Sword, Rapier, and Dagger*, and *Exchange Ware at Second Hand, or a Merry Dialogue betweene Band, Cuffe, and Ruffe*.[31] These companion pieces, published separately in 1615 and each bearing on its title page the words "acted in a shewe at the famous Universitie of Cambridge" afford a much more striking parallel to *Wine, Beere, and Ale*, appearing, indeed, to have served as the models for the later piece. Like *Wine, Beere, and Ale* they are properly debates—wit combats, wars of words, containing only a semblance of action but making up for this deficiency by an unbelievable number of puns and "hits." The following is a sample passage:

"*Sword*. Nay *Rapier*, come forth, come forth, I say, Ile give thee a crown, though it be but a crackt one: what wilt not? Art so hard to be drawn forth, *Rapier*?

Rapier. S'foot thou shalt know that *Rapier* dares enter: nay *Back-Sword*."

The striking similarity of these three debates in style and spirit suggests very forcibly the idea that they may all be the work of a single hand. Against this we have the probability that *Worke for Cutlers* and *Exchange Ware* were written some ten years earlier than *Wine, Beere, and Ale*. This, however, is not, on the evidence given

[30] The initial situation in *Lingua* was doubtless derived from Giorgio Alione's *Comedia de L'Omo e de' soi Cinque Sentimenti* (1521), where the part of Lingua is taken by Il Cul. See Hanford, "The Debate Element in the Elizabethan Drama," *Kittredge Anniversary Papers*, 455.

[31] Reprinted, Charles Hindley, *The Old Book Collector's Miscellany*, 1871-1873, vol. II. A critical edition of *Worke for Cutlers* has been published by Albert F. Sieveking, London, 1904.

above, by any means certain; and if it were, it would not entirely disprove identity of authorship.

But if the author of *Wine, Beere, and Ale* did not himself write the earlier dialogues he certainly imitated them closely. The correspondence which we have observed in style extends also to matters of structure. Taking our text as it stands in the first edition, the principal personages match the contestants of the other pieces with sufficient exactness. They are relatives and rivals among liquors just as Sword and Rapier, Band and Cuffe are relatives and rivals in arms and haberdashery. The quarrel for precedence is carried on in much the same way, beginning with angry words and leading up (as in the earlier debates) to a challenge. The issue of a duel is avoided in all three cases by the intervention of a mediator, some character akin to but not quite a rival of the contestants—in the one play Dagger, in another Band, in the third Water. These personages render parallel decisions in almost identical terms.[32] A song in each case follows the reconciliation of the rivals.

It is evident, then, that these three debates were modelled on one and the same plan. But whereas *Exchange Ware*, and *Work for Cutlers* manifestly correspond at every point, *Wine, Beere, and Ale* shows an effort to elaborate the material throughout. Thus to the principals, Wine, Beere, and Ale, are added their servants, Sugar, Tost, and Nutmeg, who enjoy a preliminary skirmish before the main dispute. These figures were doubtless suggested by the mention of Collar as Ruffe's "man" in *Exchange Ware*. A slight complication is secured in *Wine, Beere, and Ale* by making Sugar, like Lingua, the mischievous instigator of the broil. The number of principals is also increased from two to three. Wine and Beere begin the brawl and carry it on for some eighty lines in precisely the manner of the earlier debates. Ale, entering just after the challenge, appears at first to be about to play the pacific rôle of Band and Dagger, but being already warmed by the mischief-loving Sugar, he is easily drawn into the

[32] "Well then, Ruff shall be the most accounted of among the clergy, for he is the graver fellow: although I know the Puritans will not greatly care for him; he hath such a deal of sitting, and they love standing better. As for you, Band, you shall be made the most of amongst the young gallants: although sometimes they shall use Ruff for a fashion, but not otherwise," etc. *Exchange Ware*. Cf. the decision of Water in the text, lines 373 ff., Dagger, in *Worke for Cutlers*, assigns Sword to the camp and Rapier to the court.

controversy and the quarrel becomes triangular. The introduction of Water therefore becomes necessary to settle the dispute. The final song is followed by a dance in character.

Thus far had the process of elaboration gone in the first form of the play. In the revision it was carried a step farther by the addition of the ludicrous figure of Tobacco with his swaggering manners and his tedious affectations. The idea, suggested perhaps by *Lingua*, of making this alien and upstart stimulant disrupt the newly established peace and force his way into the comradeship of his betters was an extremely happy and successful one; and it was no doubt largely because of this episode that the second version of our dialogue achieved popularity.

3. *Aristippus or the Jovial Philosopher.* The Cambridge affiliations of *Wine, Beere, and Ale* are further strengthened by comparison with Thomas Randolph's *Aristippus*, the earliest of the farcical interludes composed by Randolph for representation at Cambridge. Here the resemblance is not one of form but of subject matter. The enmity of the drinks, which is the theme of *Wine, Beere, and Ale*, is central also in *Aristippus*, though it is somewhat disguised by a more elaborate setting. Simplicissimus comes in his innocence to sit at the feet of the famous Aristippus. He finds the old philosopher's academy a tavern and the burden of his discourse the praise of wine. "If I had a thousand sons," said Falstaff, "the first humane principle I would teach them should be, to forswear thin potations and to addict themselves to sack." Aristippus is true to the letter and spirit of this creed. As a dramatic figure, indeed, he owes not a little to his jovial predecessor. A wild man, the untutored representative of beer and ale, enters to defend their cause against the philosopher's abuse, but the "malt heretic" is driven out and later comes to confess his error.

Varied and original as are the elements in Randolph's composition, it is difficult to believe that he did not derive a suggestion from *Wine, Beere, and Ale.* Specific resemblances between the two dialogues are recorded in the notes to the present volume.[33] The most striking of these is the use by both Randolph and the author of our debate of a Latin epigram from an obscure mediæval author.[34] How widely

[33] See notes to lines 118, 121, 291, 294, 378, 472, 479.

[34] See note to line 381.

these verses were current there is no means of knowing. They are quoted in Camden's *Britannia* and in DuCange's *Glossarium* but I have not met with them elsewhere. The translations of the lines in the two plays are different and apparently independent. The most reasonable assumption is that the quotation was familiar at this time among Cambridge students and was used in the one dialogue because it had been used in the other. Randolph was presumably the borrower, since *Wine, Beere, and Ale*, as we have seen, was manifestly modelled on an earlier pair of Cambridge interludes. It has occurred to me that Randolph might possibly be the author of both works—he is said to have been very active as an undergraduate in getting up student entertainments—but this conclusion seems on the whole unlikely. *Wine, Beere, and Ale*, though clever, is quite lacking in the verve and extravagance which characterize all of Randolph's undoubted comedies. It is far more probable that he had either seen the piece performed in his early years at Cambridge (he matriculated July, 1624) or became acquainted with it immediately after its publication. *Aristippus* was entered on the Stationers' Register March 26, 1630. As the Cambridge session had been suspended since November owing to the plague, the play, if acted at the University, must have been written at least as early as 1629, the year in which *Wine, Beere, and Ale* was published in its earlier form.

While there is no conclusive evidence to show that *Wine, Beere, and Ale* was written for performance at Cambridge University, such a supposition is, in view of what has already been said regarding its relation to dialogues known to have been of Cambridge origin, very probable. It is a fact that nothing so closely resembling this group—nothing so like the acted debate of John Heywood's time,—is to be found elsewhere in the Elizabethan or Stuart drama. Debate material and motives do, indeed, appear with some frequency, but these motives are usually incidental to the play as a whole. In masques, where the contention sometimes constitutes the framework of the piece, the subject is generally allegorical and didactic—the opposition of mythological persons, of virtues and vices, or of other personified abstractions. Perhaps the nearest akin in form and substance to the Cambridge group are the Oxford debate play, *Bellum Grammaticale*,[35]

[35] See Johannes Bolte, *Andrea Guarnas Bellum Grammaticale und seine Nachahmungen, Monumenta Germaniae Paedagogica*, XLIII, where the Elizabethan play is reprinted.

and the allegorical *Pathomachia*.[36] The parts of speech are the interlocutors in the one; virtues, vices, and the human affections in the other. But while these plays have an obvious kinship with *Lingua*[37] they differ from the other debates mentioned, including *Wine, Beere, and Ale*, in that they have more elaborate plots and depend to a slighter extent upon verbal wit. It is of importance in the present discussion to note that both *Bellum Grammaticale* and *Pathomachia* are university performances.[38] *Pathomachia* may, indeed, be ascribed, with a high degree of probability, to Cambridge.[39]

That entertainments of the debate type should have flourished chiefly in the universities is not surprising. The form afforded a most attractive opportunity for the exercise of wits already ground sharp by the regular academic disputations, which after all differed by no very wide interval from the fictitious debates. The idea of presenting in character, with a dash of action and a spice of humor, controversies akin to those which were every day being debated on the platform, gave added zest to these dramatic performances. It has ever been the delight of the young scholar to mimic his serious academic occupations in play. In *Bellum Grammaticale*, *Pathomachia*, and *Lingua* there is promulgated in a semi-serious way an enormous amount of college lore. *Worke for Cutlers*, *Exchange Ware*, *Wine*, *Beere, and Ale*, and *Aristippus*, on the other hand, are purely humorous. Randolph's work preserves a mock academic atmosphere throughout and the dialogue is littered with the flotsam and jetsam of erudition. *Exchange Ware* and *Worke for Cutlers* derive their material from matters of fashion and social life, though each concludes with an academic allusion.[40] *Wine, Beere, and Ale* stands in this respect between the

[36] *Pathomachia, or the Battle of the Affections shadowed by a feigned Siege of the City of Pathopolis, 1630.* Reprinted, Edinburgh, 1887 (*Collectanea Adamantaea*, XXII).

[37] See "The Debate Element," pp. 454-5, *Pathomachia* appears to have been modelled in part on *Lingua*, which is alluded to in the text.

[38] For academic allusions in *Pathomachia* see I, iii and iv; II, ii: IV, iii etc.

[39] In addition to the connection with *Lingua*, pointed out in note 3 above, there is in *Pathomachia* an allusion to the well-known Cambridge play, *Ignoramus*, acted before James in 1615. Friendship says to Justice "If I get within your Cony-burrowes, I shall disgrace you like Ignoramus." The lawyer, Ignoramus, in the play of that name is hoodwinked and disgraced in various ways. Moore-Smith (*Modern Language Review*, III, 149) is of the opinion that it was written by Tomkis, author of *Lingua*.

[40] But this hee hopes, with you will suffize,
To crave a pardon for a Scholars Prize. *W. for C.*
Claw me, and I'll claw thee,—the proverb goes:
Let it be true, in this that freshman shows. *B., C., and R.*

other two. Ale's somewhat formal argument, with his citation of etymology, and his reference to his "Works" as evidence that he is possessed of the "liberal sciences," Water's scraps of Latin, and Wine's quotation from the poets, all combine to give the piece an academic flavor. The general atmosphere, however, as might have been expected from the subject matter, is rather that of the tavern than of the classroom. It might be argued that the one scene no less than the other would have to the academic audience the charm of the familiar.

Against the hypothesis of Cambridge authorship we have the absence of any clear and definite local "hits" such as we might expect to find in a college play. But there is surprisingly little of this sort of thing in *Lingua*, and, save for the two references in the concluding songs, nothing in *Worke for Cutlers* or *Exchange Ware*. There are, on the other hand, in *Wine, Beere, and Ale* one or two allusions to London matters. Thus Tost (line 540) refers to the New River, a canal, dedicated in 1613, which brought water from some twenty miles north of London to a reservoir near Islington, to supply the city. And Water, speaking of the musicians, remarks that they are some friends of his who often "come upon the water." It must be remembered, however, that London references would be perfectly familiar to a Cambridge audience.

Assuming that *Wine, Beere, and Ale* is indeed of Cambridge origin, was it ever acted and, if so, under what conditions and by whom? Mr. G. C. Moore Smith[41] suggests that *Exchange Ware* and *Worke for Cutlers*, being alike so short, were played as interludes in the course of some longer plays performed before King James on his earlier visit to Cambridge in 1615. An imperfect copy of *Exchange Ware* exists in the manuscript collection of Dramatic Pieces on the Visits of James I to Cambridge. *Wine, Beere, and Ale* is but little longer and may have been similarly used.[42] We know that a comedy and other entertainments were prepared for the final visit of James to Cambridge in 1625

[41] *Notes on Some English University Plays, Modern Language Review*, III, 152.

[42] Nichols, *Progresses of James I*, III, 66, gives the text of "A Cambridge Madrigal sung before the King instead of Interlude music in Ignoramus," showing that such substitutions were in use. G. C. Moore Smith notes that in the *Ratio Studiorum* of the Jesuits there is mention, with tragedies and comedies, of interludes between the acts

but never given, owing to the illness of the king. Some slight evidence that our play was designed for presentation before James is afforded by the earlier tobacco passage, which has little relation to the context but would, as I have already remarked, have been well calculated to please King James.

Perhaps, on the other hand, the sketch appeared under less reputable auspices. The less dignified sort of entertainment had not been in high favor with the academic authorities. "Common plays, public shews, interludes, comedies, and tragedies in the English tongue" were prohibited in the second year of James I by a royal letter. But the restriction would not appear to have been rigidly enforced. It takes more than a royal ordinance or college edict to prevent students from indulging in the surreptitious frolics to which they are attached. Unlicensed shows are said by Mullinger to have been frequently performed at neighboring inns. A student was suspended in 1600 for having ventured to take part in an interlude at the "Black Bear," where he appeared with "deformed long locks of unseemly sight, and great breeches, undecent for a graduate or scholar of ordinary carriage." *Worke for Cutlers* seems from the allusion in the closing line to have been performed by freshmen. Perhaps *Wine, Beere, and Ale* was also composed for the less seasoned scholars. Certainly there is nothing in the piece that would be above the acting powers of undergraduates.

In any case the play was evidently designed for actual representation.[43] Small touches throughout show that the writer had visualized the action and even the costume of his characters. This would seem to indicate that he had had some experience in writing for the stage. If he had indeed been the author of *Worke for Cutlers* and its companion piece a few years before, the slightly greater complexity of the action and the superior adaptation to stage purposes in the later dialogue would be amply accounted for.

[43] Evidence on this point is to be found in the stage direction at the close of the play. In its earlier form this reads: "A Daunce, wherein the severall Natures of them all is figured and represented." In the second edition the description was filled in, either by the author or by someone who was familiar with the stage representation. See lines 677 ff.

VVINE, BEERE, ALE, AND TOBACCO.

Contending for Superiority.

A Dialogue.

The second Edition, much enlarged.

HORAT. *Sicciis omnia dura Deus proposuit.*

Printed at *London* by *T. C.* for *John Grove*, and are to be sold at his shop at *Furnivals* Inne Gate in *Holborne*, 1630.

THE STATIONER TO THE READERS.[1]

GENTLEMEN; for in your Drinke, you will bee no lesse, I present you with this small Collation : If either *Wine* and *Sugar*, *Beere* and *Nutmeg*, a Cup of *Ale* and a *Toste*, *Tobacco*[2], or all together, may meete your Acceptation, I am glad I had it for you. There is difference betweene them; but your Palat may reconcile all. If any thing distaste you, there is *Water* to wash your hands of the whole Pamphlet. So hoping you will accept a Pledge of my Seruice, and haue a care of your owne health, I begin to you. *J. Gr.*

THE SPEAKERS

WINE, *A Gentleman.*
SVGAR, *His Page.*
BEERE, *A Citizen.*
NVTMEG, *His Prentice.*
ALE, *A Countrey-man.*
TOST, *One of his rurall Seruants.*
WATER, *A Parson.*
TOBACCO, *A swaggering Gentleman.*[3]

[1] Readers. Ed. 1629, Reader.
[2] Tobacco. Omitted in Ed. 1629.
[3] Tobacco, *A Swaggering Gentleman.* Omitted in Ed. 1629.

Wine, Beere, Ale, and Tobacco
Contending for Superiority.*

Sugar and Nutmegge from seuerall doores meete.

Sugar. Nutmegge?

Nut. Sugar? well met, how chance you waite not vpon your Maister, where's Wine now?

Sug. Oh sometimes without Sugar, all the while he's well if I bee in his company, tis but for fashion sake, I waite vpon him into a roome now and then, but am not regarded : marrie when hee is ill, hee makes much of mee, who but Sugar? but to my remembrance I haue not beene in his presence this fortnight, I hope shortly hee will not know me, though he meete me in his drinke.

Nut. Thou hast a sweete life in the meane time Sugar.

Sug. But thou art tied to more attendance Nutmegge vpon your Maister Beere.

Nut. Faith no, I am free now and then, though I bee his Prentice still, Nutmegge hath more friends to trust to then Beere: I can be welcome to wine thy master sometimes, and to the honest Countrey man Ale too. But now I talke of Ale, when didst see his man prethee?

Sug. Who, Tost?

Nut. The same.

Sug. I meete him at Tauerne euery day.

Nut. When shall thou, and he, and I, meete and be merry ouer a Cuppe?

Sug. Ile tell thee Nutmegge, I doe not care much for his company, he's such a chollericke peece, I know not what he's made of, but his quarrelling comes home to him, for hee's euery day cut for it, I maruell how he scapes, this morning he had a knife thrust into him

Nut. Indeed he will be very hot sometimes.

Sug. Hot? I, till he looke blacke ith' face agen, besides, if he take an opinion ther's no turning him, hee'l be burnt first. I did but by

* Wine, Beere, etc. Ed. 1629, Wine, Beere, and Ale, Together by the Eares.

1 Sugar and Nutmegge from severall doores meete. Omitted Ed. 1658.

chance let fall some words against Ale, and hee had like to haue beaten me to powder for it.

Nut. How; beaten Sugar? that would be very fine ifaith; but hee being bread, and thou a loafe, you should not differ so. Stand, looke where he is.

Enter Tost drunke.

Sug. Then Ile be gone, for we shall quarrell.

Nut. Come, feare not, Ile part you, but hee's drunke, ready to fall; whence comes he dropping in now? How now Tost?

Tost. Nutmeg? round and sound and all of a colour, art thou there?

Nut. Heere's all that's left of me.

Tost. Nutmeg, I loue thee Nutmeg. What's that a Ghost?

Nut. No, tis your old acquaintance Sugar.

Tost. Sugar: Ile beat him to peeces.

Sug. Hold, hold. Nutmegge.

Nutmeg and Sugar hang vpon Tost.

Tost. Cannot Tost stand without holding?

Nut. Where haue you beene Tost?

Tost. Ile tell thee, I haue bin with my M. Ale. Sirra, I was very drie, and he has made me drunke: doe I not crumble? I shall fall a pieces; but Ile beate Suger for all that: I doe not weigh him, hee is a poore Rogue, I haue knowne him solde for two pence, when hee was young, wrapt in swadling clouts of Paper. I know his breeding, a Drawer brought him vp, and now hee's growne so lumpish.

Sug. Y'are a rude Tost.

Tost. Rude? Let me but crush him: Rude? Sirra, tis well known you come from Barbary your selfe, and because of some few Pounds in a Chest, you thinke to domineere ouer Tost: y'are a little handsome, I confesse, & Wenches licke their lips after you; but for all that, would I might sinke to the bottome, if I doe not—: I will giue Sugar but one box.

Nut. Come, come. you shall not.

Sug. Prethee Nutmeg, take out Tost a little, to morrow weele meet and be drunke together.

48 M. Ed. 1658. Master.

Exit Nutmeg with Tost.

So, so, I am glad hee's gone: I doe not loue this Tosts company, yet some occasion or other, puts me still vpon him. Ha, who's this?

Enter Wine.

Tis Wine my Master.

Wine. Sugar, you are a sweet youth, you wayt well.

Sug. A friend of mine call'd me forth, to cure a cut finger.

Wine. Youle turne Surgeon or Physician shortly.

Sug. But your diseases need none: for inflamations, which are dangerous to others, makes you more acceptable, nor doe you blush to haue it reported sir, how often you haue beene burnt.

Wine. So sir, now you put me in minde on't, I heare say you runne a wenching, and keepe womens company too much.

Sug. Alas sir, like will to like, Sugar being of his owne nature sweete, has reason to make much of women, which are the sweetest creatures.

Wine. But some of them are sower enough.

Sug. I sir, Widdowes at fifteene, and Maides at twentie fiue; but I keepe them company, for no other thing, then to conuert them, some of them could eu'n eate me, but for feare of spoiling their teeth.

Wine. Indeed one of your sweet hearts complained t'other day you made her teeth rotten.

Sug. Alas sir, twas none of my fault, she bit me first, and I could doe no lesse, then punish her sweet tooth.

Wine. Well sirra, I say, take heed of women.

Sug. Nay sir, if I may credit my owne experience they are the best friends I haue, for I am alwaies in their mouthes. If I come to a banquet, as none are made without mee, in what fashion soeuer I appeare, euery woman bestowes a handkercher vpon me, and striue to carry me away in their cleanest linnen: nay, but for shame, to betray their affections to mee, they would bring whole sheets for me to lie in.

67 Enter Wine. Ed. 1629. Enter Wine, drinking Tobacco.

68 Tis Wine my Master. Ed. 1629, Tis Wine my Master. What smoking? Wine and tobacco, I thinke, are never asunder: but tis no marvell they agree so well, they both come out of a Pipe.

Wine. Why sure thou wert wrapt in thy mothers smocke.

Sug. I thinke if the Midwife were put to her oath, I was wrapt in hers, oth Christing day.

But see sir, here's Master Beere.

Enter Beere.

Wine. How, Beere? we are not very good friends, no matter, I scorne to auoid him. 101

Beere. Beere-leaue sir. *Iustles Wine.*

Wine. So me thinkes? how now Beere, running atilt, dost not know me?

Beere. I doe meane to haue the wall on you.

Wine. The wall of me; you would haue your head and the wall knockt together, learne better manners, or I may chance to broach you.

Beere. Broach me, alas poore Wine, tis not your *Fieri facias* can make Beere afraid, thy betters know the strength of Beere. I doe not feare your high colour sir. 110

Sug. So, so, here will be some scuffling.

Wine. You'le leaue your impudence, and learne to know your superiours Beere, or I may chance to haue you stopt vp. what neuer leaue working? I am none of your fellowes.

Beere. I scorne thou shouldst.

Wine. I am a companion for Princes, the least droppe of my blood, worth all thy body. I am sent for by the Citizens, visited by the Gallants, kist by the Gentlewomen: I am their life, their Genius,

97 Oth Christening day. The following passage from Ed. 1629 is omitted at this point:

Wine. Well sirra, enough of this discourse, you are for the woemen, but wee men haue a better companion, and indeed bitter, as thou art sweet, that's this Tobacco.

Sug. I sir, but I could neuer arriue at the vnderstanding, why euery man should so affect it.

Wine. There's thy ignorance, tis an excellent discourser, and a helpe for the imperfections of nature.

Sug. As how, pray sir?

Wine. Why, when a man hath not the wit to deliuer his meaning in good words, this being taken, dus presently helpe help him to spit it out Gentleman-like.

Sug. Indeed the best part of our common complement is but smoake, and now I know how Gentlemen come by it but me thinkes for all that, it takes from the honour of a Gentleman, to bee a common piper and if the premises bee well considered, wee may conclude, they are no more men that vse it.

Wine. How? not men? why?

Sug. Because it makes em children againe, for I am sure they that vse it most, doe but sucke all the day long, and they are little better then children then.

102 Iustles. Misprinted instles.

103 dost not know me? Ed. 1658, do'st thou not know me?

the Poeticall furie, the Helicon of the Muses, of better value then Beere; I should be sorry else.

Beere. Thou art sorie wine indeed sometimes: Value? you are come vp of late, men pay deere for your company, and repent it: that giues you not the precedencie; though Beere set not so great a price vpon himselfe, he meanes not to bate a graine of his worth, nor subscribe to Wine for all his braueries,

Wine. Not to mee?

Beere. Not to you: why whence come you pray?

Wine. From France, from Spaine, from Greece.

Beere. Thou art a mad Greeke indeed.

Wine. Where thou must neuer hope to come: who dares denie that I haue beene a trauailer?

Beere. A trauailer? in a tumbrell, a little Beere will go farther: why Wine, art not thou kept vnder locke and key, confinde to some corner of a Cellar, and there indeed commonly close prisoner, vnlesse the Iaylor or Yeoman of the Bottles turne the Key for the chambermaid now and then, for which shee vowes not to leaue him, till the last gaspe, where Beere goes abroad, and randeuous in euery place.

Win. Thou in euery place? away hop of my thumbe: Beere, I am asham'd of thee.

Beer, Be asham'd of thy selfe, and blush Wine thou art no better. Beere shall haue commendations for his mildnesse and vertue, when thou art spit out of mens mouthes, & distasted: thou art an hypocrite, Wine, art all white sometimes, but more changeable then *Proteus*: thou wouldst take vpon thee to comfort the blood, but hast beene the cause that too many noble veines haue beene emptied: thy vertue is to betray secrets, the very preparatiue to a thousand rapes and murders, and yet thou darest stand vpon thy credit, and preferre thy selfe to Beere, that is as cleare as day.

Sug. Well said Beere, hee beares vp stiffe like a Constable. Now will I play my part with'em both. Sir, *To Wine* This is intollerable.

Wine. The vessell of your wit leakes, Beere, why thou art drunke.

Beere. So art thou Wine, euery day i'th weeke, and art faine to be carried foorth of doores.

150 To. Misprinted Tn.

Sug. How sir? *To Wine.*

Win. I scorne thy words, thou art base Beere: Wine is well borne, has good breeding, and bringing vp; thou deseruest to be carted, Beere.

Sug. Suffer this, and suffer all, to him againe.

Beere. Carted? thou would be carted thy selfe, rackt and drawne for thy basenesse, Wine. Welborne? Did not euery man call you Bastard tother day? borne? ther's no man able to beare thee much: and for breeding, I know none thou hast, vnlesse it bee Diseases.

Sug. How, diseases? you haue beene held alwayes to bee wholsome Wine, sir.

Wine. Sirra, if I take you in hand, I shall make you smal Beere.

Beere. Take heed I doe not make Vineger of you first.

Sug. Doe, doe, make him pisse it, in my opinion sir, it were not for your honor to run away: yet Beere being a common quarreler, I feare may prooue too hard for you.

Wine. Too hard for me? away Boy, Ile be as hard as he for his hart: alas, hee's but weake Beere, if I giue him but a tap, it shall stay him from runing out thus.

Sug. So, so, they are high enough; fall too, and welcome.

Enter Ale.

Who's this? Ale? Oh for the three-men-Song: this Ale is a stout fellow, it shall go hard, but Sugar which makes all sweet sometimes, shall set him in his part of Discord.

Wine. Come, come, Beere, you forget how low you were tother day: prouoke mee not too much, lest I bestow a firkin on you.

Beere. Strike and thou dar'st Wine, I shall make thee answere as quicke as the obiection, and giue you a dash.

Ale. Vmh: what's this? it seemes theres great difference betweene Wine and Beere. Sugar, what's the matter?

Sug. Oh goodman *Ale*, I am glad you'r come, heare's nothing but contention: I haue gone betwixt'em twice or thrice, but I feare, one or both will be spilt.

Ale. What doe they contend about?

Sug. For that, which for ought I can apprehend, belongs as much to you, as to either of them.

Ale. Hah? to mee? what's that?

Sug. Ale, by iudicious men hath been held no despicable drinke, for my owne part, tis nothing to me: you are all one to Sugar, whosoeuer be King, Sugar can be a subiect, but yet, twere fit, Ale had his measure.

Ale. Are they so proud?

Sug. They mind not you, as if you were too vnworthy a Competitor; See, tis come to a challenge.

Wine throwes downe the gloue, which Beere takes vp.

Pray take no knowledge that I discouered any thing of their Ambition; Sugar shall euer bee found true to Ale, else would I might neuer be more drunke in your company.

Ale. No matter for protestation.

Sug. So, so, now I haue warmed Ale pretty well, Ile leaue 'em: if Wine Beere and Ale agree together, would Sugar might neuer bee drunke but with Water, nor neuer helpe to preserue any thing but old women, & elder brothers. *Exit.*

Wine. Remember the place, and weapon.

Ale. Stay, stay, come together agen, why how now, what fight, and kill one another?

Wine. Alas poore Beere, I account him dead already.

Beere. No sir, you may find Beere quick enough, to pierce your Hogshead. I shall remember.

Ale. But ith meane time you both forget your selues: dee heare? Ale is a friend to you both, let me know your difference.

Beere. Hee has disgrac'd mee.

Wine. Thou hast disgrac'd thy selfe in thy comparisons. Wine must be acknowledged the Nectar of all drinks, the prince of Liquors.

Beere. To wash Bootes.

Ale. Harke you, are you both mad? who hath heat you, that you run ouer, do you contend for that in iustice belongs to another? I tell you Wine and Beere, I do not rellish you, Ile tell you a tale: Two

spruce hot-spurre fiery gallants meeting ith streets, iustled for the wall, drew, would ha been fighting: there steps mee forth a correcter of soles, an vnderlaid cobler, and cries out, Hold, hold your hands Gentlemen, are you so simple to fight for the wall? why the wall's my Landlords. Haue you but so much wit as to apply this, you shall neuer neede fence for the matter. Superioritie is mine, Ale is the prince of liquors, and you are both my subiects.

Both. Wee thy Subiects?

Wine. O base Ale.

Beere. O muddy Ale.

Ale. Leaue your railing, and attend my reasons, I claime your duties to mee, for many prerogatiues: my antiquitie, my riches, my learning, my strength, my grauitie.

Wine. Antiquitie? your first reason's a very small one.

Ale. Dare any of you denie my antiquitie? I say.

Wine. We must beare with him, tis in his Ale.

Ale. It onely pleades for mee: who hath not heard of the old Ale of England?

Beere. Old Ale; oh there tis growne to a Prouerbe, *Iones* Ale's new.

Ale. These are trifles, and conuince me not.

Wine. If wee should grant your argument, you would gaine little by't, goe together, I doe allow you both a couple of stale companions.

Beere. Wine, you're very harsh.

Ale. Let him, my second prerogatiue is my riches and possessions; for who knowes not how many howses I haue? Wine and Beere are faine to take vp a corner, your ambition goes no further then a Celler, where the whole house where I am is mine, goes onely by my name, is cald an Alehouse; but when is either heard, the Wine-house, or the Beere-house? you cannot passe a streete, wherein I haue not houses of mine owne, besides many that goe by other mens names.

Beere. I confesse you haue here and there an Alehouse, but whose are all the rest? hath not Beere as much title to them?

Wine. And yet I haue not heard that either of you both haue fin'd for Aldermen though I confesse something has bin attempted out of nicke and froth. Be rul'd by me, Beere and Ale, & aspire no heigher then the Common-Councell-houses. Oh impudence, that either of you should talke of houses, when sometimes you are both

glad of a tub: dee heare Ale? doe not you knowe the man that did the bottle bring?

Ale. Thou art glad of a Bottle thy selfe, Wine, sometimes, and so is Beere too, for all he froaths now.

Beere. So, so.

Ale. My third Prerogatiue, is my Learning.

Wine. Learning? If you haue the Liberall Sciences, pray be free, and lets heare some.

Ale. For that, though I could giue you demonstration, for breuities sake I remit you to my bookes.

Beere. Bookes? printed *Cum priuilegio* no doubt on't, and sold for the Company of Stationers: what are the names?

Ale. Admire me, but when I name learned, though not the great *Alexander Ale* and *Tostatus* the Iesuite.

Wine. O learned Ale, you scorne to make Indentures any more, but you might as well haue concluded this without booke.

Beere. Why, you will shortly be Towne-Clerke, the Citie Chronicler is too meane a place for you.

Ale. Now for my strength and invincibilitie.

Beere. But heere let mee interrupt you, talke no more of strength, none but Beere deserues to bee call'd strong, no pen is able to set downe my victories. I? why, I haue been the destruction.—

Wine. Of Troy, hast not? heere your owne mouthes condemne you: if killing be your conquest, euery Quacksaluing knaue may haue the credit of a rare Phisician, that sends more to the Church and Churchyard, then diseases doe: I Wine, comfort & preserue, let that be my Character. I am cosen German to the blood, not so like in my appearance as I am in nature, I repaire the debilities of age, and reuiue the refrigerated spirits, exhilarate the heart, and steele the brow with confidence. For you both the Poet hath drawne your memoriall in one.

———nil spissius illa
Dum bibitur, nil clarius est dum mingitur, vnde
Constat quod multas fæces in corpore linquat.
Nothing goes in so thicke,
Nothing comes out so thinne:
It must needs follow then,
Your dregs are left within.

And so I leaue you *Stygiae monstrum conforme paludi*, monstrous drinke, like the riuer Styx.

Ale. Nay but hearke, tis not your Latine must carry it away, I will not loose a drop of my reputation, and by your fauour, if you stand so much vpon your preseruing, Ile put you to your Latine agen, and prooue my selfe superiour, for Ale as if it were the life of mankind, hath a peculiar name and denomination, being cald Ale from *Alo*, which euery Schoole boy can tell, signifies to feed and norish, which neither Wine nor Beere can shew for themselues; and for my strength and honour in the warres, know that Ale is a Knight of Malta, and dares fight with any man beares a head, tis more safe to beleeue what a Souldier I am, then trie what I can doe.

Beere. If you looke thus ilfauouredly Ale, you may fright men well enough, and be held terrible by weake stomacks; but if you call to mind the puissance and valour of Beere, invincible Beere, tumble downe Beere, you must sing a Pallinode. I? why I haue ouerthrowne armies, how easie is it for me to take a cittie, when I can tame Constables, which in their presence are formidable at midnight, in the middest of their rugged Bill men, make'em all resigne their weapons, and send 'em away to sleepe vpon their charge.

Wine. How? vpon their owne charge? take the Constable committing that fault, and hee'l neuer bee good in his office after it.

Beere. Now for my vertue in preseruing and nourishing the body wherein you both so glory, you are not to compare with mee; since thousands euery day come to receiue their healths from me.

Wine. Kings and Princes from me, and like them I am serued in plate.

Ale. But thou art come downe of late to a glasse, Wine: and that's the reason I thinke, so many Vintners haue broake: now obserue my last Reason.

Beere. Yes, pray where lies your grauitie?

Ale. Not in my Beard, I speake without mentall reseruation, Ile tell you, and you shall confesse it: the Wise men of ancient time were called Sages, and to this day it signifies iudgment, discretion, grauitie; for by what other would you excite to good manners more aptly, then to shew a young man to bee sage, that is graue: and with what title can you better salute him that is graue, or more honour him, then to

call him one of the Sages? Now this appellation neither of you can challenge, yet euery man giueth mee the attribute; for who knowes not I am called Sage Ale?

Wi. One may guesse what braines he caries by the Sage now.

Ale. And thus hauing giuen you sufficient reasons for your acknowledgment of my principalitie, let your knees witnesse your obedience to your King, and I will grace you both by making you Squires of my body, right honorable Ale Squires.

Wine. This is beyond suffering: was euer Wine so vndervalued? Barbarous detractors, whose beginning came from a dunghill, I defie you. *Bacchus*, looke downe, and see me vindicate thine honour, I scorne to procrastinate in this, and this minute you shall giue account of your insolencies: my spirit's high, I am enemy to both.

Ale. Is Wine drawn? then haue at you, Ile make good Ale.

Beere. I stand for the honour of Beere, were you an army.

As they offer to fight Water comes running in.

Water. Hold, hold, hold.

Wine. How now? what comes water running hither for?

Wat. Let my feare ebbe a little.

Beere. What tide brought you hither, Water?

Water. The pure streame of my affection: oh how I am troubled! I am not yet recouered.

Ale. So me thinks you looke very thin vpon't Water: but why doe we not fight?

Water. Doe not talke of fighting, is it not time that Water should come to quench the fire of such contention? I tell you, the care of your preseruation made me breake my banks to come to you, that you might see the ouerflowing loue I beare you: your quarrell hath ecchoed vnto me; I know your ambition for superioritie: you are all my kinsmen, neere allyed to Water, and though I say it, sometimes not a little beholding to Water, euen for your very makings. Will you referre your selues to mee, and wade no further in these discontentments? I will vndertake your reconcilement and qualification.

Wine. To thee, Water? wilt thou take vpon thee to correct our irregularitie? Thou often goest beyond thy bounds thy selfe. But if they consent, I shall.

Beere. I am content.

Ale. And I.

Water. Then without further circumlocution or insinuation, Water runnes to the matter: you shall no more contend for excellencie, for Water shall allow each of you a singularitie. First, you Wine, shall be in most request among Courtiers, Gallants, Gentlemen, Poeticall wits, *Qui melioris luti homines*, being of a refined mould, shall choose as a more nimble and actiue watering, to make their braines fruitfull, *fecundi calices quem non?* but so as not confin'd to them, nor limitting them to you, more then to exhilarate their spirits, and acuate their inuentions. 381

You Beere, shall bee in most grace with the Citizens, as being a more stayed Liquor, fit for them that purpose retirement and grauitie, that with the Snaile carries the cares of a house and family with them, tyed to the atendance of an illiberall profession, that neither trot nor amble, but haue a sure pace of their owne, *Bos lassus fortius figit pedem*, The black Oxe has trod vpon their foot: yet I bound you not with the Citie, though it bee the common entertainement, you may bee in credit with Gentlemens Cellars, and carry reputation before you from March to Christmas-tide I should say; that Water should forget his Tide. 391

You Ale I remit to the Countrie as more fit to liue where you were bred: your credit shall not be inferiour, for people of all sorts shall desire youre acquaintance, specially in the morning, though you may be allowed all the day after: the Parson shall account you one of his best Parishioners, & the Church wardens shall pay for your companie, and drawing their Bills all the yeere long, you shall bee loued and maintained at the Parish charge till you be old, bee allowed a *Robin-hood*, or Mother *Red-cap*, to hang at your doore, to beckon in Customers: and if you come into the Citie, you may be drunke with pleasure, but neuer come into the fashion. At all times you shall haue respect, but ith Winter Morning without comparison. How doe you like my censure now? 403

Ale. Water has a deepe iudgement.

Wat. And yet the world sayes sometimes Water is shallow: nay, Ile see you shake handes, and tie a new knot of friendship.

Ale. We are henceforth brothers.

Wine. Stay, who's here?

Enter Tost, Sugar, and Nutmeg: Tost whetting a knife on his shooe.

Tost. I tell thee, Sugar, I am now friends with thee. But if it bee as you say———

Wat. What's the matter?

Ale. Let's obserue him a little, Tost is angry.

Nut. What need you be so hote, Tost?

Tost. Hote? tis no matter, Sugar: you will iustifie that Wine and Beere offered this wrong vnto Ale.

Sug. I know not whose pride began; but I was sorry to see Wine, Beere, and Ale at such odds.

Tost. Ods quotha? I do meane to be euen with some body.

Nut. An euen Tost shewes well,

Tost. They shall find that Ale has those about him that are not altogether dowe.

Sug. Thou hast been baked, Ile sweare.

Nut. And new come out of the Ouen too, I thinke: for he is very fierie.

Tost. Ale must not be put downe so long as Tost has a crum of life left. Beere too?

Nut. What doe you meane to doe with your knife, Tost? that will scarce cut Beere and 'twere buttered.

Tost. Come not neere me, Nutmeg, least I grate you, and slise you: Nutmeg, doe you marke?

Wine. Let's in, and make 'em friends. How now Tost?

Tost. Tis all one for that: Oh, are you there? pray tell me which of 'em ist?

Ale. Is what?

Nut. Why they are friends: what did you meane Sugar, to make Tost burne thus?

Ale. No such matter.

Tost. You will not tell me then. Harke you Beere, March-Beere, this way a little.

Beere. What dost thou meane to doe with thy knife?

Tost. I must stirre you a little Beere: what colour had you to quarrell with my Master?

Beere. Ale. We are sworne brothers.

Ale. We were at difference, and Wine too. but—

Tost. Wine too But, but me no buts, I care not a strawe for his buts; dee here sir, doe you long to be Graues Wine?

Wine. We are all friends.

Water. I, I, all friends on my word, Tost.

Tost. Fire and water are not to bee trusted, away new Riuer, away, I wash my hands on thee.

Ale. Come hither againe, Tost.

Tost. Ouer head and eares in Ale.

Wine. How comes this about, Sugar?

Sug. The truth is, sir, I told him of some difference betweene you, for he and I had been fallen out, and I had no other securitie to put in for my selfe, then to put him vpon some body else.

Nut. Nutmeg durst scarce speake to him, hee was ready to put me in his pocket.

Tost. I am coole agen: I may beleeue you are friends; then I am content to put vp. *Puts vp his knife.* Sugar and Nutmeg, come, we be three.

Sug. Let's be all one rather: and from hencefoorth since they are so well accorded, let's make no difference of our Masters, but belong to 'em in common: for my part, though I wait vpon Wine, it shall not exempt my attendance on Beere, or Ale, if they please to command Sugar.

Tost. A match. I am for any thing but Water.

Nut. And I.

Sug. But my seruice shall be ready for him to, Water and Sugar I hope, may be drunke together now and then, and not bee brought within compasse of the Statute, to bee put ith stockes for't,

Wat. Godamercy Sugar with all my hart, I shall loue thy company, for I am solitary, and thou wilt make mee pleasant. Stay.

Musicke.

Harke Musicke? Oh some friends of mine, I know 'em, they often come vpon the water: let's entertaine the ayre a little, neuer a voice among you?

THE SONG.

Wine. *I Iouiall Wine exhilarate the heart.*
Beere. *March Beere is drinke for a King.*
Ale. *But Ale, bonny Ale, with Spice and Tost,*
In the Morning's a daintie thing.
Chorus. *Then let vs be merry, wash sorrow away,*
Wine, Beere, and Ale, shall be drunke today.

Wine. *I generous Wine, am for the Court.*
Beere. *The Citie calls for Beere.*
Ale. *But Ale, bonny Ale, like a Lord of the Soyle,*
In the Countrey shall domineere.
Chorus. *Then let vs be merry, wash sorrow away,*
Wine, Beere and Ale shall be drunke today.

Water. Why, now could I dance for ioy.

Ale. Now you talke of dancing, Wine, tis one of your qualities, let's pay the Musicians all together: wee haue often made other men haue light heads and heeles, there's no hurt a little in tripping for our selues, what say you?

Beere. Strike vp Piper.

Wine. Lustily, make a merry day on't; nay, leaue out none, at Dancing and at Foot-ball, all fellowes.

Enter Tobaco.

Tobaco. Be your leaue gentlemen———wil't please you be here sir?

Wine. Who's this Tobaco?

Beere. Why comes he into our company?

Tobaco. I do heare say there is a controuersie———among you, and I am come———to moderate the businesse.

Ale. It shannot need, wee are concluded sir.

Water. Your name is Tobaco I take it.

Tobaco. No sir you take it not———deesee, tis I that take it.

Wine. But wee take it very ill, you should intrude your selfe into our mirth.

498 Leaue. Misprinted leane.
500-676 Enter Tobacco . . . . . strike us dead. Omitted ed. 1629.

Water. I did guesse, by the chimney your nose that you might stand in neede of water, to quench some fire in your kitchin.

Tobaco. Hoh? Water. *Spets.*

Water. He has spit me out already *Exit.*

Tobaco. Sugar tost and nutmeg. puh. vanish.

Wine. He has blone away the spice too. *Ex. S. t. n.*

Tobaco, Now, doe you not know mee———what do yee stand at gaze———Tobacco is a drinke too.

Beere. A drinke? 520

Tobaco. Wine, you and I come both out of a pipe.

Ale. Prethee go smoke somewhere else, we are not couetous of your acquaintance.

Tobaco. Do not incense me, do not inflame Tobacco.

Wine. We do not feare your puffing sir, and you haue any thing to say to vs be briefe and speake it.

Tobaco. Then briefely———and without more circumstance——— not to hold you in expectation.

Wine. Heida, this is prolixity it selfe.

Beere. Oh sir his words are not well dyed in his mouth. 530

Ale. Or his vnderstanding is not sufficiently lighted yet giue him leaue I pray.

Tobaco. I do come———

Wine. Not yet to the purpose methinkes.

Tost. And I do meane———

Beere. Somewhat———wo'd heare out.

Tobaco. And I entend———

Ale. Yet againe, thinke, thinke, till tomorrow, wee may chance meet agen.

Tob. Stay, I command you stay. 540

Wine. How, you command vs by whose autority?

Beere. That must be disputed.

Tob. Attend my argument; The soueraigne ought to comand, I am your soueraigne, the soueraigne drinke Tobaco. *Ergo.*———

514 Spets. Printed in roman type and without capitalization in eds. 1630 and 1658.

517 Ex. S. t. n. Ed. 1658 Exit S. T. N.

522 Not, Omitted ed. 1630.

531 Giue. Misprinted gine.

Wine. I see Tobacco is sophisticated.

Tob. I ought to command you, and it will become your duty to obey me———

Bee. You our soueraigne a meere whiffler.

Tob. I say agen I am your Prince, bow, and doe homage.

Al. You haue turnd ouer a new leafe Tobacco.

Wine. You are very high Tobacco, I see ill weedes grow apace.

Bee. Most high and mighty trinidado.

Wine. For whose vertue would you be exalted, if it shall please your smoaky excellence?

Tob. Not yours,—nor yours—nor yours—but altogether, all the vertues which you seuerally glory in, are in me vnited,—looke not so coy, Call water to spread your faction, and you are but like the giddy elements changing and borrowing creatures, whilst I Tobacco am acknowledged a Heauenly quintessence, a diuine herbe.

Bee. Tobacco you are out.

Al. After what rate is this an ounce?

Wine Let vs beseech your excellence, for lesse title wee must not giue you hauing so much vertue as you pretend, to let vs vnderstand some of your particular graces and qualities.

Bee. I pray discourse a litle, what's the first?

Tob. You haue nam'd it———tis discourse which you are so farre from being able to aduance that you destroy it, in all men when you are most accepted, when my diuine breath mixing with theirs, doth distill eloquence and oracle vpon the tongue, which moueth with such deliberation—words flowing in so sweet distinction, that many eares are chained to the lips of him that speaketh.

Da puer accensum selecto fictile Paeto,
vt Phœbum ore bibam.

Ale. And yet wee are not inchanted with the musick of your pipe to dance after it. My most excellent discourser.

Bee. And a helpe for the imperfections of nature. For when a man ha's not wit enough to expresse himselfe in words, you being taken, do presently helpe him,—to spit forth gentleman like.

Al. Indeed the most part of our common complement is but smoke, and now I know how Gentlemen come by it.

Tob. Thus swine do value pearle———

Wine. But as you haue the eloquence of *Vlysses*, I suppose you haue not the strength of *Aiax*, wee should moue in great feare, if you were valiant, I hope you are but weake Tobacco.

Tob. Weake? whose braine hath not felt the effects of my mightinesse? He that opposes me shall find me march like a tempest, waited vpon with lightening and black Cloudes.

Wi. Here is no cracke.

Bee. Yet he thunders it out.

Ale. Yes yes, I remember I haue heard him reported a solidier, and once being in company with a knap-Iack man a companion of his, I obtained a coppy of his military postures, which put downe the pike and pot-gun cleane, pray obserue 'em.

1. Take your seale.
2. Draw your box.
3. Vncase your pipe.
4. Produce your rammer.
5. Blow your pipe.
6. Open your box.
7. Fill your pipe.
8. Ramme your pipe.
9. Withdraw your Rammer.
10. Returne your rammer.
11. Make ready.
12. Present.
13. Elbow your pipe.
14. Mouth your pipe.
15. Giue fire.
16. Nose your Tobacco.
17. Puffe vp your smoake.
18. Spit on your right hand.
19. Throw off your loose ashes.
20. Present to your friend.
21. As you were.
22. Cleanse your pipe.
23. Blow your pipe.
24. Supply your pipe.

Exercise this discipline till you stinke, defile the roome, offend your friends, destroy your liuer and lungs, and bid adiew to the world with a scowring fluxe.

To. You haue a good memorie ———

Ale. I'me sure Tobacco will spoyle it.

Tob. These are but childish inuentions.

Wine. They are most proper to illustrate your magnificence, for howsoeuer you pretend that you conuerse with men, it is apparant, that you make men children agen, for they that vse you most familiarly, doe but smoake all the day long.

To You dishonour me.

598 Your. Misprinted You.

Wine. Not so much as Gentlemen dishonour themselues, to turne common pipers: but if you haue any more conditions, pray enrich vs with the story.

Tob. I am medicinall.

Be. How?

To. And preserue the health of man.

Wine. I hope they are not come to drinke healthes in Tobacco.

To. I repaire the bodies which your immoderate cups haue turnd to fennes and marishes. The wisest Phisitians prescribe my vse, and acknowledge me a salutary herbe.

Ale. Phisicians are no fooles, they may commend you for their profit, you are one of their herbingers to prouide for a disease; yet howsoeuer you call them wise, and glorie in their flatteries, they make but a very simple of you.

Wine. Methinkes this should cut Tobacco.

Tob. Not at all, I am aboue their poore derision; at my pleasure I could reuenge their malice, for I am in fauour, and growne to be the delight of poets and princes.

Bee. How poets and princes? *Ego & Rex meus*, a stopper for Tobacco, wee shall haue pretty treason anon else.

Tob. Does it scruple your iudgement Mr. small beere that I say poets and Princes? I am not to learne their distinction, nor doth it take from any allegiance, they are both sacred names: yet I am confident it is easier for a poet not borne to soueraigntie to aspire to a kingdome, then for a King not borne with fancie to be made a poet. I mentioned these names, not in their methode and order, but to shew my grace with them, that are most able to punish insolence, such as your's,

Ale. How the vapour rises.

Wine. This ruffler may be troublesome, wee were best admit him to our society, he is a dry companion, and you may obserue, how he hath insinuated already with the greatest; the ladies begin to affect him, and he receiues priuate fauors from their lips, euery day he kisseth their hands, when he appeares in a faire pipe; though wee allow him not a prioritie, for our owne sakes, let vs hold correspond-

636 pretty. Ed. of 1658, petty.

ence with him, least he seduce men to forsake vs, or at least to make vse of vs but for their necessity.

Ale. Hum! he sayes well, now I better consider 'twere safest to vse him kindly, least by degrees he ouerthrow vs, and iett vpon our priuiledges, for I heard a gentleman t'other day affirme, he had fasted 3 or 4 dayes, only with Tobacco.

Wine. Beside, if we continue friends he will be a preparatiue for our reception, without vs he may subsist, but with him wee are sure of liberall entertainement.

Beere. I am conuerted, Wine you are the best orator, speake for vs.

Wine. Tobacco, you are a good fellow, all ambition laid aside, let vs embrace as friends; excuse vs, that wee haue been a little merry with you, wee acknowledge you a gentle drink and you shall haue all the respect will become Wine, Beere, or Ale to obserue you with: what should we contend for primacie, quarrell about titles, which if to any wee acknowledge most properly belong to you, for they are all but smoake. Let vs vnite and be confederate states for the benefit of mens low countreyes, liue and loue together. Wine doth here enter into league with Tobacco.

Be. And beere.

Al. And Ale.

Tob. Are you in earnest? why then Tobacco is so farre from pride, that he vowes to serue you all, and when I leaue to be a true friend, may fire consume me, and my ashes want a buriall.

W. B. A. and when wee falsifie, may thunders strike vs dead.

The Dance.

In which wine falling downe, one taketh sugar by the heeles and seemes to shake him vpon Wine.

In the second passage, beere falleth, and 2 take Nutmegge, and as it were to grate him ouer beere.

656 Gentleman. Misprinted geut!eman.

669 Mens. Misprinted meus.

677 The Dance. Ed. 1629, A Daunce, wherein the severall Natures of them all is figured and represented. Ed. 1658 They Dance.

In the Third Ale falleth, one bringeth in a Chafendish of coles, and another causeth Tost to put his breech to it; afterwards it is clapt to Ale's mouth, and the Dance concludeth.

FINIS.

NOTES

Title Page. *Siccis omnia.* Horace, *Odes*, 1, xviii, 3.

5. *Oh sometimes without Sugar.* The mixing of sugar with wine was apparently confined to England. Fynes Moryson (*Itinerary*, ed. 1907, iv, 176) remarks that he has never observed sugar used for the purpose in any other country. "And because the taste of the English is thus delighted with sweetnesse," Moryson continues, "the Wines in Tavernes (for I speake not of Merchants or Gentlemens Cellars) are commonly mixed at the filling thereof, to make them pleasant." The practice of sugaring wine is often commented on with surprise by foreign travellers in England. (See Rye, *England as seen by Foreigners*, p. 190.) From the present passage it appears that sugar was at this time customarily used to disguise the taste of inferior or adulterated wines. Yet Falstaff, who protested against adulterants ("There's lime in this sack, too!"), habitually drank sweetened wine.

16. *to the honest Countrey man Ale too.* Cf. Greene, *Looking Glasse for London and England*, I, ii, 247-8 (*Works*, ed. Collins, I): "for marke you, sir, a pot of Ale consists of four parts, Imprimus the Ale, the Toast, the Ginger, and the Notmeg."

41. *What's that a Ghost?* The remark suggests the costume, half white and half pale-blue, of the character Sugar in Maeterlinck's *The Blue Bird*.

51. *I have knowne him solde for two pence.* The price of sugar at this time ranged from 1s 8d per pound for "fine" sugar to about 1s for ordinary sugar. (See Rogers, *A History of Agriculture and Prices*, V, 472.) Later in the seventeenth century, with the importation of sugar from the new world, prices greatly decreased. The little paper of sugar sold in the taverns to the drinkers doubtless contained less than an ounce of the precious stuff, if we are to allow mine host a fair profit above the current price.

56. *you come from Barbary your selfe.* The north and west coasts of Africa, with the adjacent islands, were an important source of sugar importation into England at this time, though the trade with the new world had already begun. (See Ellen D. Ellis, *An Introduction to the History of Sugar as a Commodity*, Bryn Mawr College Monographs.) Some sugar bought by Lord Spencer in 1605 at the high price of 2s the pound is designated in the records as "Barbary sugar." (Rogers, *A History of Agriculture and Prices*, V, 462.)

76. *I heare say you runne a wenching.* The fondness of the English and especially of English women for sweets of every kind was a source of wonder to foreigners. The Spaniards who came to England with the embassy of the Count Villamediana in 1603 won the favor of the fair ladies of Canterbury by presenting them through their lattices with sweetmeats, "which they enjoyed mightily; for (it is remarked) they eat nothing but what is sweetened with sugar." (Rye, *England as seen by Foreigners*, p. 190.) Cf. the allusion to eating sugar on toast (above, l. 66), and drinking it with water (above, line 470). The effect on the teeth of a too liberal indulgence of this taste is often alluded to. Thus the German, Paul Hentzner, describing the person of Queen Elizabeth, remarks the blackness of her teeth, "a defect the English seem subject to, from their too great use of sugar." (Quoted by Rye, ib., 104.)

91. *None are made without me.* "Banquet" in Elizabethan and Jacobean usage meant a course of sweets.

97. *I was wrapt in hers, oth Christian day.* An amusing illustration of the use of sweets at christenings is afforded by Middleton, *A Chaste Maid in Cheapside,* III, ii (*Works,* ed. Bullen, IV, 152 ff.), where the gossips are regaled on comfits at Sir W. Whorehound's expense:

> "*Allwit:* These women have no consciences at sweet meats
> Where'ere they come, see and they've not culled out
> All the long plums too, they've left nothing here
> But short wiggle-tailed comfits, not worth mouthing:
> No mar'l I heard a citizen complain once
> That his wife's belly once broke his back."

Cf. also Dekker's *Bachelors' Banquet,* cap. iii (quoted by Bullen, loc. cit.): "Consider then what cost and trouble it will be to have all things fine against the christening day. What store of sugar, biscuits, comfits, and caraways, marmalade and marchpane, with all kinds of sweet suckets and superfluous banqueting stuff, with a hundred other odd and needless trifles, which at that time must fill the pockets of dainty dames."

118. *I am their life, their Genius, the Poeticall fire.* Cf. Randolph, *Aristippus*: "But Sack is the life, soul, and spirits of a man, the fire which Prometheus stole, not from Jove's Kitchen, but from his Wine-celler, to increase the native heat and radical moisture, without which we are but drowsie dust, or dead clay . . . . . but in Poetry, it is the sole predominant quality, the sap and juice of a verse, yea the spring of the Muses is the fountain of Sack; for to think Helicon a Barrel of Beer, is as great a sin as to call Pegasus a Brewer's Horse."

121. *you are come up of late,* Cf. Randolph, *Aristippus* "*1st Scholar:* Why, truly, his price has been raised of late, and his very name makes him dearer.
2nd Scholar: A diligent lecturer deserves eight pence a pint tuition."

Wine had advanced steadily in price since the middle ages, as may be seen in the successive edicts regulating its sale. Rogers (*A History of Agriculture and Prices* V, 476) gives the average prices for the three principal classes of wine-claret, sack, and muscadel-for the twenty years 1623-1642 at 2s 3d, 3s 7d, and 4s. The year 1621-2 saw a jump of 4d per gallon in the price of claret and sack. In 1623-4 both kinds had gone down again to 2s 4d and 3s 8d respectively. Then in 1624-5, they again rose to 2s 8d and 4s. It is probably this last advance which is specifically referred to in the text. In the years 1627-9 a marked rise took place in the prices of sack and muscadel (including malmsey, canary, and other sweet wines.) This would coincide with the allusions in *Aristippus* (Aristippus was a cant term for canary wine). Too much reliance must not be put upon the details of Roger's tables. The general rise in the price of wine through these years is, of course, established.

128. *From France, from Spaine, from Greece.* This is a pretty accurate enumeration of the chief sources of wine importation into England in the order of their

importance. On Greek wines in England see Cyrus Redding, *A History of Modern Wines*, 25 and 290. Cf. Howell, *Familiar Letters*, II, liv: "In Greece there are no wines that have bodies enough to bear the sea for long voyages; some few muscadells and malmsies are brought over in small casks." For an account of the wines used in England in the sixteenth century see William Turner's *A New Book of the Nature and Properties of Wines*, 1568, extract giving Enumeration of English wines, in Arber, *An English Garner* II, 113.

130. *Who dares denie that I have beene a travailler.* This argument and Beer's answer, "Art thou not kept under lock and key," appear in one form or another in many of the continental debates of Wine and Water. Cf. *Denudata Veritate* (DuMeril, *Poésies Inédites* p. 305), where Water says to Wine

Propter tuam pravitatem
Nullam habes libertatem
domos tenes parvulas:
Ego magna sum in mundo;
Dissoluta, me diffundo
Per terrae particulas.

In the French *Débat* of the fifteenth century the argument is modified. Wine implies that it is shut up as being the more precious liquor, while water is left at large because it is valueless. (*Le débat du vin et de l'eau* in *Le débat de deux demoyselles*, p. 133.)

"Ie suis gardé en grans vesseaulx
En queus, en muys et en tonneaulx;
Tu cours partout comme folle."

So also in the more popular French and German versions of the debate.

138. *Away hop of my thumbe.* In *Lingua*, which is generally supposed to have been revived and acted at Cambridge between 1616 and 1620 (*Modern Language Review*, III, 146, and *Retrospective Review*, XII, 33), the part of Small Beer was taken by a diminutive boy. The character Beere in the present play is scornfully addressed as "Small Beere" above, l. 637.

146. *the very preparative to a thousand rapes and murders.* Cf. *Denudata Veritate*, (DuMeril, *Poésies Inédites*):

Et qui tuus est amator
Homicida fornicator" etc.

161. *Did not every man call you Bastard tother day.* Bastard was a sweet Spanish wine, resembling muscadel in flavor; the word was sometimes applied to any sweetened wine. *The New English Dictionary* cites Surfl. and Markh. *Country Farm.* (1616) 642: "Bastards. . . . . seeme to me to be so called, because they are oftentimes adulterated and falsified with honey."

207. *old women and elder brothers.* i. e. to the disgust of their next heirs.

219. *To wash Bootes.* Cf. Shakespeare, I Henry IV, II, i, 74: "*Chamberlain.* What, the commonwealth their boots? will she hold out water in foul way? *Gadshill.* She will, she will; justice hath liquored her."

235. *an underlaid cobbler.* Underlay = to mend the sole of a shoe.

241. *Jones Ale's new.* A proverb. A ballad entitled "Jones (i.e. Joan's) ale is newe" is entered in the Stationers' Register, 16 October, 1594. Copies are preserved among the Douce Ballads in the Bodleian Library (I, fol. 99b and I, fol. 105b) See also Ebsworth's note in *Roxburghe Ballads,* VII, 164.

256. *fin'd for Alderman.* i. e. paid composition as the price of escaping the duties of office. cf. Pepys's Diary for Dec. 1, 1663: "Mr. Crow hath fined for Alderman."

257. *out of nicke and froth.* "Nick" is the false bottom of a beer-can. The phrase "nick and froth" was applied to a means of cheating in ale houses. The contents of the tankard was diminished from the bottom by the nick and from the top by an undue amount of froth. Between the two the hapless drinker had indeed small beer. See *New English Dictionary* under "nick" for quotations.

270. *printed Cum privilegio.* The allusion may derive special point from the perennial dispute between the Cambridge printers and the Stationers' Company of London. The controversy was particularly active during the first quarter of the seventeenth century. See Cooper, *Annals of Cambridge,* III, 138, 142, 161, etc.

273. *Alexander Ale.* cf. Taylor, *Drinke and Welcome* (1637): "Some there are that affirme that Ale was first invented by Alexander the Great."

285. *I Wine, comfort and preserve.* Cf. *Denudata* (DuMeril, *Poésies Inédites,* p. 307.)

Per me senex juvenescit,
Per te ruit et senescit
Juvenum lascivia:
Per me mundus reparatur etc.

and *Le débat du vin et de l'eau* (*Le débat de deux demoyselles,* p. 133.)

"Le cueur de l'homme tien ioyeulx,
Je conforte les hommes vieux;
Tu amégris et ie tiens gras."

Also Hans Sachs, *Das streit-gesprech zwischen dem wasser und dem wein* (*Works.* ed. A. von Keller, IV, 252.)

"Mein gegenwart die leut erfrewt.
Ich mach schön roszlet das antlitz,
Vertreib sorg, angst, trübsal und schmertzen,
Sampt allen unmut ausz dem hertzen."

291. *nil spissius illa.* The epigram from which these lines are quoted is attributed by Camden (*Britannia,* 1600, p. 495) and DuCange (*Glossarium* under *cerevisia*) to Henricus Abrincensis (Henri d'Avranches), an obscure court poet

of the time of Henry III of England. The verses, as given by Camden, are as follows:

> Nescio quod Stygiae monstrum conforme paludi,
> Cervisiam plerique vocant; nil spissius illa,
> Dum bibitur; nil clarius est dum mingitur; unde
> Constat quod multas feces in ventre relinquit.

A translation of these verses, apparently independent of that in the text, occurs in Randolph's *Aristippus* (*Works*, ed. Hazlitt, I, 21), where the poem is ascribed to Ennius: "There is a drink made of the Stygian Lake," etc. For a remote parallel to these verses see the Epigram of the Emperor Julian, cited above, p. 10. Cf. Victor Hehn, *Kulturpflanzen und Hausthiere in ihrem Uebergang aus Asien*. Berlin, 1887, 5th edition, p. 123.

304. *Ale from Alo.* The derivation appears to have been a commonplace. Cf. Randolph, *The High and Mighty Commendation of the Virtue of a Pot of Good Ale* (*Works*, ed. Hazlitt, II, 666): "O ale, ab alendo, thou liquor of life."

315. *But thou art come downe of late to a glasse, Wine.* Rather because of the statute against drunkenness than because of the rise in price.

363. *you are all my kinsmen.* Cf. Howell, *Familiar Letters*, II, xliv: "But we may say, that what beverage soever we make, either by brewing, by distillation, decoction, percolation, or pressing, it is but water at first: Nay, Wine itself is but Water sublim'd."

375. *Water shall allow each of you a singularitie.* For the form of the decision and its resemblance to the judgment in *Work for Cutlers*, etc., see Introduction, p. 15, note. Cf. Johnson's dictum: "Claret is the liquor for boys; port for men; but he who aspires to be a hero must drink brandy." (Boswell's *Life of Johnson*, ed. Hill, III, 381). The apportionment of wine to the court, beer to the city, and ale to the country is in accordance with tradition and fact. Cf. Fynes Moryson, *Itinerary*, Ed. of 1907, IV, 176: "Clownes and vulgar men onely use large drinking of Beere or Ale, how much soever it is esteemed excellent drinke even among strangers; but Gentlemen garrawse onely in Wine."

378. *nimble and active watering, to make their braines fruitfull.* Does the author have in mind Falstaff's famous panegyric on sack (II Henry IV, IV, iii, 92 ff)? "It ascends me into the brain; dries me there all the foolish and dull and crudy vapours which environ it; makes it apprehensive, quick, forgetive, full of nimble, fiery and delectable shapes; which deliver'd o'er to the voice, the tongue, which is the birth, becomes excellent wit . . . . . Hereof comes it that Prince Harry is valiant; for the cold blood he did naturally inherit of his father, he hath, like lean, sterile, and bare land, manur'd, husbanded, and till'd . . . . ." Cf. also Randolph's *Aristippus*, quoted above, note to line 118, where there is also a resemblance to Falstaff's soliloquy.

379. *Fecundi calices quem non.* Horace, *Epistles, I, v, 19*: "*Fecundi calices quem non fecere disertum.*"

386. *Bos lassus fortius figit pedem.* Hieronym. *Ep. 102 ad Augustinum* (*Corp. Script. Eccles.* vol. 55, p. 236), where the sentence is quoted as a proverb, warning the young man not to provoke the old to combat.

390. *from March to Christmas.* The best beer was brewed in March. Cf. Harrison, *A Description of England*, 1577, Bk. III, cap. I. (*Elizabethan England*, ed. Lothrop Withington, p. 93): "The beer that is used at noblemen's tables, in their fixed and standing houses, is commonly of a year old, or peradventure of two years tunning or more; but this is not general. It is also brewed in March and therefore called March-beer; but for the household it is not usually under a month's age." Cf. also "March-Beere," below. The excellence of English beer is well attested. Cf. Rye, *England as seen by Foreigners*, pp. 9, 79, 109, and 190.

Andrea Trevisano, writing in 1497, says that where both wine and beer were served the latter was often preferred (ib. xliv).

395. *the parson shall account you one of his best parishoners.* The allusion is to the so-called church-ales, held for the purpose of raising parish funds. Ale was brewed for the occasion and sold to the parishioners. Cf. Stubbs, *Anatomy of Abuses*, 1595 (Ed. Furnivall, New Shakespeare Soc., Ser. VI, No. 6, p. 150): "In certaine Townes, where drunken Bachus beares all the sway against a Christmas, an Easter, Whitsonday, or some other time, the Church-wardens (for so they call them) of every parish, with the consent of the whole Parish, provide half a score or twentie quarters of mault, whereof some they buy of the Church-stock and some is given to them of the Parishioners themselves, everyone conferring somewhat, according to his abilitie; which mault being made into very strong ale or beere, is set to sale, either in the church, or some other place assigned to that purpose. Then, when the Nippitatum, this Huf-cap (as they call it) and this nectar of lyfe, is set abroche, wel is that he can get the soonest to it, and spends the moste at it, he is counted the godliest man of all the rest . . . . . For they repaire their churches and chappels with it; they buy books for service, cuppes for the celebration of the Sacrament, surplesses for Sir Ihon, and such other necessaries."

398. *bee allowed a Robin-hood, or Mother Red-cap to hang at your doore.* "Robin Hood" and "Mother Red Cap" are not uncommon as inn names in England today. There are or have been "Robin Hood" inns at Wisbach, Lithington, Gt. Cressingham, Cherry Hinton, and Thetford in Cambridgeshire. Mother Red Cap signes are noted by Tarwood and Hotten (*The History of Signboards*) as occurring in upper Holloway; Camden Town; Blackburn, Lancashire; etc. The authors quote Braithwaite, *Whimsies of a New Cast of Characters* (1631): "He (the painter) bestows his pencils on an aged piece of decayed canvas, in a sooty alehouse where Mother Red-cap must be set out in her own colours." The name is common in folk lore. A Mother Redcap appears as the chief story telling gossip of Drayton's *Moon-Calf* (*Poems*, ed. Chalmers, *English Poets*, IV, 130 ff.):

> Amongst the rest at the World's labour, there,
> Four good old women most especial were,
> Who has been jolly wenches in their days,
> Through all the parish and had borne the praise

For merry tales; one, Mother Redcap hight,
And Mother Owlet, somewhat ill of sight,
For she had burnt her eyes with watching late,
Then Mother Bumby, a mad jocund mate
As ever gossipp'd; and with her there came
Old gammer Gurton.

422. *dowe,* Dough.

429. *that will scarce cut Beere and 'twere buttered.* "Buttered ale" was a familiar drink in the seventeenth and eighteenth centuries.

447. *Graves Wine.* A pun on *Vin de Graves.*

450. *New River.* An artificial waterway west of the Sea, terminating in a reservoir on the outskirts of London. See B. Lambert, *The History and Survey of London and its Environs,* II, 31.

472. *the statute.* The reference is to "An Acte for repressinge the odious and loathsome synne of Drunckenness," first passed under James I, recited and enlarged at the opening of Charles II's reign (1625). See introduction, p. 7.

The law provided a fine or imprisonment in the stocks for each offense. See *Statutes of the Realme,* I Car. I, c. iv. In much the spirit of this rather contemptuous allusion is the following passage from Randolph's *Aristippus*: "*Simplicissimus*: But (methinkes) there is one *scrupulum*: it seems to be *actus illicitus* that we should drink so much, it being lately forbidden, and therefore *contra formam statuti.*"

479. *The Song.* It is worth noting that the meter of this piece is apparently inspired by that of the old drinking song, "Jolly Good Ale and Old":

"I cannot eat but little meat,"
My belly is not good
But sure I think that I can drink
With him that wears a hood."

Randolph's poem, "The High and Mighty Commendation of the Virtue of a Pot of Good Ale" (*Works,* ed. Hazlitt, II, 662), has obvious connections with the same song:

"The hungry man seldom can mind his meat
(Though his stomach could brook a tenpenny nail);
He quite forgets hunger, thinks of it no longer,
If his guts be but sous'd with a pot of good ale."

512. *the chimney your nose.* Cf. the well-known anecdote of the servant who, upon seeing smoke issue from the nostrils of his master, endeavored to quench the fire with a pot of ale. This story was told of Tarleton in 1611 (See *Shakespeare's Jest-Books,* ed. W. C. Hazlitt, 1864, ii, 211); it was later attached to the name of Sir Walter Raleigh and has descended to posterity associated with him. (Cf. Arber, *Works of James I, English Reprints,* p. 88.) The nose of the tobacco smoker is not infrequently referred to as a chimney. Cf. Beaumont, *Knight of the Burning Pestle,* I, iii: "Wife. Fie, this stinking tobacco kills me! would there were none in England!—Now I pray, gentlemen, what good does this stinking tobacco do you? nothing, I warrant you: make chimneys o' your faces!"

519. *Tobacco is a drinke too.* The expression "to drink tobacco" was in common use. Henry Buttes, in his *Diets Dry Dinner*, 1599, calls tobacco a "dry drink."

545. *I see Tobacco is sophisticated.* The adulteration of tobacco was in the seventeenth century and is today practiced for two purposes, to heighten the taste and to cheapen. For the first use of adulterants cf. Jonson, *The Alchemist*, I, iii, 21 ff., and Barclay, *Nepenthes* (1614): "They sophisticate and farde the same (i. e. poor, tasteless tobacco) in sundrie sortes, with black spice, galanga, aqua vitae, Spanish wine, anise" etc. For the second use of adulterants see Jonson, *Bartholomew* Fair, II, ii, 27 (Ed. Alden, *Yale Studies in English*, 35): "Three pence a pipe full, I will ha' made of all my whole halfe pound of tobacco, and a quarter of a pound of coltsfoot, mixt with it too, to itch it out." Cf. the pamphlet entitled *The Perfuming of Tobacco and the Great Abuse committed in it* (1611).

555. *all the vertues.* Cf. Thorius, *Hymnus Tabaci* (ed. of 1628, p. 9):

> "In primis non una subest natura stupendo
> In folio: adversis dives virtutibus omnem
> Exuperare fidem gaudet."

559. *a heavenly quintessence, a divine herbe.* Cf. Sharpham, *The Fleire* (1600) (Ed. Hunold Nibbe, 1912, line 265): "the divine smoke of this Celestiall herbe." "Divine" was a traditional epithet for tobacco. Cf. Spenser, *Faerie Queene*, III, v, stanza 32: "Whether yt divine Tobacco were." Also Jonson, *Every Man in his Humour*, III, ii: "Therefore it cannot be but 'tis most divine." Again, *The Metamorphosis of Tobacco* (1602) (Reprinted by Collier, *Illustrations of Early English Literature*):

> "There dids't thou gather in Parnassus clift
> This precious herbe, Tabacco most divine."

According to Howell, *Familiar Letters*, III, vii, the Spaniards called Tobacco the "holy herb."

567. *You destroy it.* Cf. the Wine and Water debates, in which this motive is recurrent. E. g. *Denudata Veritate* (DuMeril, *Poésies inédites*, pp. 304-5. 173):

> "Mensa pro te (i. e. Aqua) non ornatur;
> Nullus per te fabulatur
> In tui praesentia,
> Sed qui prius est jocundus,
> Ridens, verboque facundus,
> Non rumpit silentia.
> . . . . . .
> Tu (i. e. Vinum) scis linguas impedire
> Titubando solet ire
> Tua sumens basia;
> Verba recte non discernens,
> Centum putat esse, cernens
> Duo luminaria."

572. *Da puer accensum.* The quotation is from *Hymnus Tabaci* by Raphael Thorius, a French physician resident during the first quarter of the seventeenth century in London. The poem was first published at Leyden in 1625, although it had been written as early as 1610. The first London edition was published in 1627. The lines are thus Englished in Peter Hausted's translation of 1651:

> "Fill me a Pipe (boy) of that lusty smoke
> That I may drink the God into my brain."

Paetum was one of the common designations of tobacco in the seventeenth century. It is said to have been the native term. A somewhat similar invocation to Tobacco is to be found in *The Metamorphosis of Tobacco* (1602), a piece which bears a considerable resemblance to Thorius's *Hymnus*.

The last part of book II of the *Hymnus* is devoted to Tobacco's power of inspiring eloquence and wit, and may have suggested the lines following the quotation in the text, which are repeated here from the tobacco passage in the first edition. But compare a similar passage in Sharpham's *The Fleire*, (1606), (Ed. Hunold Nibbe, 1912), l. 264: "Sure Ladies I must needes say th' instinct of this herb hath wrought in this Gentlemen such a divine influence of good words, excellent discourse, admirable invention, incomparable wit: why I tel yee, when he talkes, wisdom stands a mile off and dares not come neere him, for fear a should shame her: but before he did use this Tobacco, a was arrantst Woodcock that ever I saw."

591. *A knap-Jack* man. A misprint for knap-sack man?

592. *A list of his military postures.* A similar parody of the orders of drill is given by Addison, *Spectator*, 102, where a school in the art of handling the fan is described. "The Ladies who carry Fans under me are drawn up twice a Day in my great Hall, where they are instructed in the Use of their Arms, and exercised in the following Words of Command,

> Handle your Fans,
> Unfurl your Fans,
> Discharge your Fans,
> Ground your Fans,
> Recover your Fans,
> Flutter your Fans."

In the rest of the essay each of these commands is explained. Cf. *Taller* 52 and *Spectator* 134 and 196. A list of the actual "postures" in the exercise of the musket is given in Robert Harford's, *English Military Discipline*, 1680, p. 2:

Shoulder your Musquet
Lay your right hand on your Musquet
Poise your Musquet
Rest your Musquet
Handle your Match
Guard your Pan
Blow your Match
Open your Pan
Blow off your loose Corns
Cast about to Charge
Handle your Charger
Open it with your Teeth
Charge with Powder
Draw forth your Scowrer
Shorten it to an inch against your right Breast

Present	Charge with Bullet
Give Fire	Ram down Powder and Ball
Recover your Arms	Withdraw your Scowrer
Clean your Pan with your Thumb	Shorten it to a Handful
Handle your Primer	Return your Scowrer
Prime your Pan	Poise your Musquet
Shut your Pan with a full Hand	Order your Musquet."

Cf. also the "Exercise of the Pikes," ib., p. 4.

610. *I'me sure Tobacco will spoil it.* The charge that tobacco weakens the memory is made and answered by Thorius, *Hymnus*, pp. 30-31. The tobacco drinker never fails to remember in what chest he laid his treasure, says the poet, nor where his mistress has her dwelling. Furthermore, if tobacco did weaken the memory learned men would not be so addicted to its use.

625. *The wisest physicians prescribe my use.* The virtues of tobacco as a medicine were zealously advocated by some medical men and as hotly denied by others. An elaborate treatise on the medicinal uses of tobacco was published in 1626 by Johannes Neander of Bremen, entitled *Tabacologia, hoc est Tabaci seu Nicotianae Descriptio Medico-Chirurgico-Pharmaceutica, vel ejus Praeparatio et Usus in omnibus ferme Corporis Humani Incommodis.*" The chief uses of the herb are thus summarized in an epigram prefixed to this work:

"Ocellis
Subvenit, et sanat plagas, et vulnera jungit.
Discutit et strumas, cancrum, cancrosaque sanat
Ulcera, et ambustis prodest, scabiemque repellit," etc.

The following stanza from Barton Holiday's *Marriage of the Arts* as acted before King James at Woodstock in 1621, alludes to the most widely credited medicinal virtue of tobacco:

"Tobacco's a Physician,
Good for both sound and sickly;
Tis a hot perfume,
That expells cold rheume,
And makes it flow down quickly."
(Nichols, *Progresses of James I*, iii, 714.)

648. *the ladies begin to affect him.* Women had long since begun to smoke. Signior Petoune in Sharpham's *The Fleire* (1615) tells a group of ladies that the divine herb will beautify their complexions if taken of a morning. Edmund Howe, in his continuation of Stowe's *Annals*, edition of 1631, p. 1038, remarks that in his day tobacco was "commonly used by most men and by many women." Cf. Dekker, *Satiromastix* (1602): " 'Tis at your service gallants, and the tobacco too: 'tis right pudding, I can tell you; a lady or two took a pipe full at my hands, and praised it, fore the heavens." A portrait of 1650 shows a finely dressed lady gracefully smoking a clay pipe. (Fairholt, *Tobacco, its History and Associations*, p. 69.)

657. *he had fasted 3 or 4 dayes only with Tobacco.* Cf. Jonson, *Every Man in his Humour,* III, ii: "I have been in the Indies (where this herbe grows) where neither myself, nor a dozen gentlemen more (of my knowledge) have received the taste of any other nutriment in the world for the space of one and twenty weeks, but tobacco only." Also Samuel Rowlands, *Knave of Clubbs* (1611):

> "Whenas my purse will not afford my stomach flesh or fish,
> I sup with smoke, and feed as well and fat as one could wish."

And *The Metamorphosis of Tobacco* (1602) (Reprinted, Collier, *Illustrations,* p. 39)

> "All goods, all pleasure it in one doth linke,
> 'Tis physicke, clothing, music, meate and drinke."

Ib., p. 49.

> "Here could I tell you how upon the seas
> Some men have fasted with it forty daies," etc.

669. *wine doth here enter into league with Tobacco.* Wine is compared with tobacco in Book II of Thorius's *Hymnus,* pp. 30-31. At the close of the discussion the author says that the two should be inseparable:

> "Sic operas praestant inter se, junctaque multo
> Nobilibus sapiunt, quam degustata seorsim."

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